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A
C A T A L O G U E
OF THE
FIRST PART OF THE VALUABLE COLLECTION OF
Original Drawings,

BY DISTINGUISHED MODERN ARTISTS,

THE PROPERTY OF THE LATE

SIR THOMAS LAWRENCE,

PRESIDENT OF THE ROYAL ACADEMY, Deceased;

COMPRISING

Admirable Specimens by Gainsborough, Wilson, the celebrated Brown of Rome, Cipriani, Wheatley, Fuseli, Flaxman, Stothard, Cosway, William Locke, Esq., and others, also, by SIR THOMAS LAWRENCE; and fine

CHALK DRAWINGS,

From Antique Statues in the Louvre, by the most eminent French Artists, from which the Plates in the Musée Napoleon were engraved:

WHICH (BY ORDER OF THE EXECUTOR)

Will be Sold by Auction,

BY MR. CHRISTIE,

AT HIS GREAT ROOM,

King Street, St. James's Square,

On THURSDAY and FRIDAY, the 20th and 21st of MAY, 1830,

AT ONE O'CLOCK PRECISELY.

May be viewed two Days preceding, and Catalogues had (at 1s. each) at MR. CHRISTIE'S Office, 8, King Street, St. James's Square.

CONDITIONS OF SALE.



- I. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No Person to advance less than 1*s.*—above Five Pounds, 2*s.* 6*d.*—and so on in proportion.
- III. The Purchasers to give in their Names and places of Abode, and to pay down 5*s.* in the Pound, in part of payment of the purchase Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all Faults, at the Buyers' Expense, within Four Days from the Sale.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no one Lot can on any account be removed during the time of Sale; and the Money must be absolutely paid on delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale.

20/5/1830

1	1	2	"	Molesey
2	1	5	"	do
3		12		Strutt
4	2	2		Cilnaphu
5	1	5		Monsday
6		6		Cotnampt
"		5		
8		9	{	Monsday
9		13		
10		12	{	Strutt
11		13		Clark
12		15		Watkins
13		1		Smith
14				Laith
15		6		Int-him
16	7			

C A T A L O G U E.

First Day's Sale.

On THURSDAY, MAY the 20th, 1830,

AT ONE PRECISELY.

MISCELLANEOUS.

- 1 *Seven*—Academy Figures
- 2 *Nine*—Heads. Portrait of Mr. Pitt, &c.
- 3 *Twelve*—Heads from the antique, &c.
- 4 *Ten*—Of Figures, &c.
- 5 *Thirteen*—Studies in oil colour, Heads, &c.
- 6 *Eight*—Various, of Landscapes
- 7 *Fifteen*—Various, Architectural and Ornaments
- 8 *Seven*—Architectural
- 9 *Five*—Views in Rome, in oil colours, on paper
- 10 *Two*—Highly finished Drawings, in colours: a perspective View of the Vaulting of St. Peter's, and the Inside view of the Vestibule, by Donaldson, at Rome, 1819
- 11 *One*—A large View of St. Peter's, and the Vatican,—carefully drawn with a pen
- 12 *Two*—Views of Rome, one in pencil, the other in black and white chalk, on coloured paper
- 13 *Three*—Ditto, careful Drawings in pencil—the Palace and colossal Figures at Monte Cavallo; the Façade at St. Peter's; and another
- 14 *One*—The colossal Statues at Monte Cavallo, in black chalk and Indian ink, on canvas, by Pinelli
- 15 *Seven*—Careful outlines of the Interior of St. Peter's, &c.

- 16 *One*—A large View of the Interior of St. Peter's, carefully outlined and shaded with Indian ink
- 17 *Four*—In sepia and colours: the Staircase of the Vatican Palace; and three Views of the Vestibule of St. Peter's
- 18 *One*—The colossal Figures on Monte Cavallo, boldly drawn in black chalk, by Pinelli
- 19 *Five*—Views in and about Rome, by W. Cowen. Pen
- 20 *Four*—Two ditto of Rome,—one of Frescati, and one of the Bay of Naples, by the same
- 21 *Four*—Two Italian; two Swiss; same manner, by ditto
- 22 *Nine*—Sketches of Battles, pen and bistre, by Sir James Stuart
- 23 *Four*—Two by ditto, heightened with white and a little colour; and a Portrait of Buonaparte, taken after death by Captain Marryatt
- 24 *Three*—Charges of Cavalry, &c., in colours, by S. de Perger, 1821
- 25 *Four*—Charges of Cavalry, by &c.
- 26 *Three*—Careful pencil Drawings of the Castle of Heidelberg
- 27 *Six*—Views of Lakes in Scotland, in pencil
- 28 *Five*—Landscapes by Underwood, three of them coloured
- 29 *Nine*—Views, various,—Scene from the Beach between Portici and Naples, 1829, &c.
- 30 *Three*—In chalk, on tinted paper, the Lake of Geneva, &c.
- 31 *Two*—View of the Bay of Naples, in body colours, and one of Costume
- 32 *Four*—Views from Chatsworth, by H. Cowen, highly finished in colours
- 33 *Five*—Delicate pencil Drawings, after Raffaele; and a Portrait, black and white chalk, on tinted paper
- 34 *Thirty-five*—Coloured Prints and Outlines, in a Portfolio; Nash's Views of the Pavilion at Brighton
- 35 *Two*—In colours, by W. Cowen, 1819; a View of Frescati, and a View of the Bay of Naples
- 36 *Two*—Others, by ditto, Views of Naples
- 37 *Three*—By ditto, View of Rome; Tivoli; and the Lake of Geneva
- 38 *Five*—Sheets, containing eight careful pencil Drawings, after celebrated frescoes, by the Carracci, at Bologna
- 39 *One*—In colours—Antiquities at Mira, by Gandy

26th May

	£	s	d	
16		16		rice
17	1	11	6	Smith
18		0		Wotton
19	3	"	"	Watt
20	2	2		
21	2	"		Cotton
22		6		
23	1	6		Wotton
24		"		Colony
25		10		Smith
26		4		Colony
27	{	10		Smith
28				
29		5		L ^d
30		11		Watt
31		"		Smith
32	2	3		Smith
33		7		Colony
34				
35	1	2		Smith
36	2	5		
37	1	1		Wotton
38		4		Smith
39				Smith
40	35	5	6	

20 May

	35	5	6	
10		5	6	Hein
11	1	10		Marten
17	1	5		Hein
18	1	2		Sir C. Greville
19	1	18		Hein
15	1	2		Colingh
16		12		
17		10		{ Bunting
18	1	1		
19	1	12		{ Marten
30		13		Wells
31		12		Mollens
32	1	.		Hein
33		16		Mollens
34		13		Heinrich
35		14		Mollens
36		14		Heinrich
37	1	5		Colingh
38		15		Wells
39	1	0		Colingh
40	1	0		
41	1	.		Hein
42	1	.		Mollens
43	1	.		Heinrich
44		18		Hein
45	1	1		

- 40 *Four*—View of Netley Abbey, in pencil, by Joseph Charles Barrow, (Nat. 1762, ob. 5 Mar. 1803), and three others; two of them coloured
- 41 *Two*—Landscapes, in colours, by Varley
- 42 *One*—By Cozens, in colours; a View of Villa Madama, near Rome
- 43 *One*—Ditto, by Cozens, the Port of Vietri
- 44 *Two*—By ditto—The Bay of Naples, and the Temples at Pestum
- 45 *One*—Large, by ditto—the Lake of Albano

**DRAWINGS, HIGHLY FINISHED IN BLACK CHALK, OF THE FINEST STATUES
FORMERLY IN THE LOUVRE;**

Being the originals, by the most eminent French Artists, from which the Engravings in the Musée Napoleon were executed.

- 46 Mercury
- 47 Mercury with Caduceus
- 48 Venus Genitrix
- 49 The Venus of the Capitol
- 50 Apollo (wanting the left arm)
- 51 Jason, formerly called Cincinnatus
- 52 Cupid bending his bow
- 53 Hercules with the Infant Telephus
- 54 Ceres
- 55 Cæsar Augustus
- 56 A river Nymph
- 57 Leucothea
- 58 A Bacchante, with a vase full of grapes
- 59 The dying Gladiator
- 60 Antinous—as an Egyptian Deity
- 61 Esculapius
- 62 *Two*—A Child playing with a Goose; and a Bust
- 63 Minerva, the celebrated colossal statue
- 64 Sardanapalus

- 65 *Two*—An unknown personage ; and a Priest with a Patera

AFTER MICHELANGIOLO.

- 66 *Two* Studies, in black chalk, of groups in the Last Judgment, by Camuccini,—counter proofs
- 67 *Three*—Copy of the Leda ; and two of Heads, in the Last Judgment—black chalk
- 68 *Two*—In black chalk, by Camuccini,—Heads in the Last Judgment, the size of the originals
- 69 *Two*—The Trumpeters in the Last Judgment, traced from the originals—black chalk
- 70 *Twelve*—In red chalk, by Camuccini ; being the principal Heads in the Boat in the Last Judgment, traced from the originals—counter proofs
- 71 *Two*—Heads of a Sybil, and an old Man, carefully drawn,—black and white chalk, on coloured paper, by a German Artist, after the originals in the Vault of the Sistine Chapel

SIR THOMAS LAWRENCE.

- 72 *Nine*—Various sketches and studies, some in pen ; the Theseus in the British Museum, &c.
- 73 *Four*—Early Drawings, one in pencil and Indian ink, the rest in pen
- 74 *Three*—Ditto, Figures in Armour, &c. in pen
- 75 *Three*—Ditto, Archers, &c., two of them in colours, one dated 23rd September, 1787
- 76 *Five*—Pen Sketches
- 76* *One*—The Portrait of the late Joseph Farington, Esq. R.A., drawn in 1790, in pencil
- 77 *Five*—Careful studies of Hands, &c., black and white chalk, on brown paper, 1793
- 78 *Three*—Pencil and black chalk—a Sybil—a Lady's Head, &c.
- 79 *One*—Portrait, whole-length, of a Lady seated, with a Book, black and red chalk
- 80 *Two*—Portrait of a Gentleman ; and a study of a Female Bust, in a back view, black and white chalk
- 81 *Two*—Female Heads, black and red chalk
- 82 *One*—Portrait of a Lady, highly finished, black and red chalk
- 83 *Four*—Studies for the whole-length Portrait of a young Gentleman ; black and white chalk, on coloured paper, &c.

202 May

61	6	.	
65	1	1	Hutchinson
66		6	Mottens
67		10	} Potomac
68	1	"	
69		13	
70	"	"	Mottens
71	1	1	Potomac
72	1	11	Adams
73	1	10	L ^o
74	1	5	Mottens
75		10	} Potomac
76	1	1	
77	1	6	Cott
78	1	13	Hutchinson
79	3	3	Potomac
80	2	12	Martin
81	3	3	Potomac
82	1	11	Hutchinson
83	10	10	Lie
84	1	"	Potomac
<hr/>			
L ^o 111 " 18 "			
<hr/>			

111

111	18	"	
81	10		Adams
82			
86	2		Roberts
87	3		Tutchenon
88	16		Colnaghi
89	6		Dr C. Treville
90	15	1	
91	2		Colnaghi
92	1		Mottens
93	6		Colnaghi
94	1		Roberts
95	1		Martin
96	11	6	Mottens
97	13	"	Colnaghi
98	2		Mottens

146 6 "

- 84 *Nine*—A sketch of a Female Figure, in black chalk; and various studies of Legs, Arms, &c.
- 85 *One*—An Infant in its Mother's arms, carefully drawn in black and red chalk
- 86 *Two*—A profile of a young Lady, black chalk; and a front Face of another Lady, black and red chalk
- 87 *One*—A Portrait of a Gentleman, black and red chalk
- 88 *One*—The Portraits of Thistlewood and Ings, “done from the life, by Sir T. Lawrence,”—pencil
- 89 *One*—Study; black, white, and red chalk, on brown paper—a Shipwrecked Mariner
- 90 *One*—Black and red chalk—Romeo

JOHN BROWN.

This Artist, a Scotchman by birth, studied at Rome at the same time with Mr. Fuseli,—where he was considered the most finished draughtsman of the time. He died in England about the year 1788, when his finest books of studies, of which the following are the principal part, were purchased by Mr. Ottley, from whose collection they passed into that of Sir Thomas Lawrence.

- 91 *Two*—In pencil, “The Portrait of Mr. John Brown, drawn by himself;” and the Portrait of Mr. Henderson, the Architect, with a large Book open before him
- 92 *Two*—Same manner; a study of two Female Figures, seated; and an Artist, studying, back figure: on the reverse of the last, the Interior of an Italian Villa
- 93 *Four*—Same manner; a Woman seated near a Terminus; two studies of Oxen; and the Head of the “Toro Farnese”
- 94 *Two*—Also in pencil; an Artist, with a large Book open before him; and a Lady on a Sofa,—both highly finished
- 95 *Two*—Ditto; three Roman Ladies, walking; and a Florentine Girl, seated, reading, with a Kitten asleep in her lap
- 96 *One*—Ditto; the Portrait of the Roman Executioner; a Lady contemplating; and various Heads, all highly finished, from nature
- 97 *Four*—Ditto, of Ladies; carefully drawn, on vellum
- 98 *One*—Ditto; a Youth seated at a Table, with three young Ladies, highly finished

RICHARD COSWAY.

- 99 *Three*—Pen drawings, Venus and Cupid ; Leda, &c.
- 100 *Three*—Ditto, the Altar of Priapus, &c.
- 101 *Two*—In the same manner, Venus and Cupid ; and Venus and Mars
- 102 *One*—Venus, Minerva, and Cupid—pencil
- 103 *One*—Same manner, Venus recumbent, with Cupids bringing fruits
- 104 *Two*—In black and red chalk, Venus and Cupid, and Leda

ALEXANDER SCHETKY,

LATELY DECEASED.

- 105 *Five*—Sheets, whereon are pasted twenty-three studies of Landscape, &c., chiefly in pencil
- 106 *Four*—Leaves—studies of Landscape, in pencil, one touched with colour
- 107 *Five*—Of Trees, in Cobham Park, &c., black chalk, two of them touched with colour
- 108 *Eight*—Roots of Trees, in Cobham Park, &c., same manner
- 109 *Six*—Studies, some of them in colours, of the Falls of the Clyde, &c.
- 110 *Three*—Views of Rochester Castle, pencil and black chalk
- 111 *Four*—One of them on both sides, in colours ; Scenes on the Water of Leith, &c.
- 112 *Five*—Views in the Peninsula—Seudadiana, near Vittoria ; the Aqueduct near Lisbon, &c.

J. F. LEWIS.

- 113 *Two*—black and white chalk, on grey paper, from nature—a Lion walking forward, and studies of a Lioness gnawing a bone
- 114 *One*—same manner—a Lion sleeping
- 115 *Two*—same manner—Lions' Heads
- 116 *One*—ditto—a Lion and Lioness sleeping

ROWLANDSON.

- 117 *Five*—the Painter's Study, &c.
- 118 *Four*—humorous, Stage-Coach Scenes ; ' Mrs. Bundle in a Rage, or too late for the Stage ;' the Woolpack at Hungerford, Berks, &c.

20th May

	140	6	
100		5	{
101		8	
102	1	15	{
103		2	
104		11	{
105	1	1	
106		12	{
107		14	
108		5	{
109		6	
110		11	{
111		8	
112		9	{
113	2	7	
114	1	10	{
115	1	6	
116	2	1	{
117	1	1	
118	2	5	{
119			

£164 10 0

25 May

119	1	5	Moseley
120	1	14	d°
121	1	11	Stanley
122	1	13	Moseley
123	1	4	Hutchinson
124	1	1	Moseley
125	2	5	Humboldt
126		15	Money
127	3	3	Martin
128		10	Palser
129	1	17	Stanley
130		17	Hutchinson
131		11	Thomas
132		12	Palser
133		14	Motters
134		12	Money
135	1	1	Grant
136	6	10	Martin
137	6		Woods

£902 1 6

- 119 *Six*—of Heads ; taking physic, smoking, &c.
- 120 *Four*—the Delights of the Chase ; Monkey-Island ; Corn Rigs are bonny ; and Barnett Races
- 121 *Two*—York Races, and Bagshot Heath
- 122 *Two*—Pony, and Smock Race
- 123 *Two*—a pair, Above, and Below Bridge
- 124 *Four*—‘ Muscles-eaters Alarmed,’ Terrestrial Harmony, &c.
- 125 *Two*—‘ Picture Hunting,’ and ‘ Antiquarians in full Cry’

GAINSBOROUGH.

- 126 *Two*—a landscape, with Cows and Sheep, on drab-coloured paper, touched with Indian ink and pencil-white ; and another, smaller, with Cows, black chalk and wash
- 127 *Two*—Landscapes and figures, a pair, black chalk and pencil, white, on grey paper ; the white somewhat changed
- 128 *Two*, in the style of Gasp. Poussin, black and white chalk, on grey paper
- 129 A beautiful Landscape, a road scene, with Country Women on Horseback, black chalk
- 130 Another, with Cattle in the foreground, black and white chalk, on grey paper, very bold

CIPRIANI.

- 131 *Two*, in black and red chalk—the Madonna and Child, with Angels ; and a Bacchanalian scene ; drawn by Cipriani in his youth, before he left Florence
- 132 *Three*—a Female bathing, pen and bistre-wash ; Nessus and Dejanira, same manner ; and the Genius of Painting, pen
- 133 A study, for the Fall of the Giants, pen and bistre-wash, heightened
- 134 *Two*—Nymphs and Tritons sporting ; and Venus and Cupid, in colours
- 135 The Rape of Dejanira, an oval, pen and bistre-wash

STOTHARD.

- 136 *Two*—Drawings, in colours, from Spencer, with the prints
- 137 *Two*—rather larger, from ditto—Una with the Lion, &c.

- 138 *One*, ditto—a composition of seven figures
139 *One*, ditto—the Lady assailed by the Court of Bacchus, with the print
140 *One*, ditto—Una on the Ass, attended by her Lamb, and a Knight on Horseback ;
with the print
141 *One*, ditto—a Marriage Ceremony, with the print
142 *One*, ditto—a Young Lady crowned by the Graces

END OF THE FIRST DAY'S SALE.

20th May

£ 207	1	6	
138	4	6	Bogers
130	3	12	Martin
140	3	5	Norton
141	4	6	Bogers
142	3	14	"
£ 221	4	6	

21st May

143	1	13	"	Polmaghi
144	1	4		d'
145		5		Monahan
146	1	11	6	Polmaghi
147	1	16		Monahan
148	1	6		Green
149	1	10		McDonald
150	{	6		Graham
151				
152	{	1	4	d'
153				
154	1	1		d'
155	{	5	"	Graham
156				
157	{	4		Cook
158				
159		5		Smalley

17 4 6

Second Day's Sale.

On FRIDAY, May the 21st, 1830,

AT ONE PRECISELY.

F. WHEATLEY.

- 143 *Twelve*—Various Sketches, Domestic Subjects, Landscape, &c.
- 144 *Fifteen*—Ditto
- 145 *Nine*—Various, of Landscapes, some in colours
- 146 *Twelve*—Familiar Subjects, &c.
- 147 *Twelve*—Ditto
- 148 *Eleven*—Ditto
- 149 *Four*—Venus and Cupid, and three familiar Subjects, in colours
- 150 *Two*—Small Sketch Books
- 151 *One*—Ditto
- 152 *One*—Ditto
- 153 *One*—Ditto
- 154 *One*—Ditto, larger

G. WALLIS.

- 155 *Four*—Studies of Landscapes ; pen, bistre, and Indian ink
- 156 *Two*—Bistre and Indian ink ; a Scene on a Lake, and a Grove
- 157 *One*—Large Drawing, in sepia—a scene near Palestrino, “ Roma, 1797”
- 158 *One*—A Mountainous Scene in L’Abruzzo, highly finished, same manner

FUSELI.

- 159 *Five*—Sketches and Studies, in pencil and chalk ; first thought for one of his pictures

from the *Midsummer Night's Dream*; Brutus throwing himself on his Sword; Hercules drawing his Bow, &c.

- 160 *Two*—Of the Artist's early drawings; Scene in the Cabin of a Ship, in Indian ink; and the Burial of Christ, drawn 1773, by memory, from a celebrated design of Raffaele: pen
- 161 *Three*—A Woman and Child, in chiaroscuro; a design of two Figures, pen-wash, in imitation of Christopher Maurer; and a sleeping Peasant beset by Furies, black and white chalk
- 162 *One*—The Head of the Archbishop of Pisa, in oil; from the *Inferno* of Dante
- 163 *Four*—In pen and Indian ink; Ulysses on the Raft, from Homer; and three from Shakspeare; Shylock, &c.
- 164 *Two*—Prometheus, pen; and a Lady reclining on a Sofa, black chalk
- 165 *Five*—Pen-sketches; Reminiscences of Michelangiolo, &c.
- 166 *Three*—A Female Figure, pen; and two Academy Figures, pen and Indian ink, dated Nov., 1796
- 167 A volume, in 4to. of the Prints by Adam Mantuanus, after the frescoes by Michelangiolo, in the Vault of the Sistine Chapel; with numerous drawings of the same figures, upon a larger scale, in black chalk, by Mr. Fuseli: *very interesting*

RICHARD WILSON.

- 168 *Three*—Drawings of Landscapes, slightly executed, on grey paper, with black and white chalk, and a little colour
- 169 *One*—A View of Tivoli, black and white chalk, on drab coloured paper
- 170 *One*—View of the Farnese Gardens at the Campo Vaccino, taken from the Temple of Peace at Rome, same manner

FLAXMAN.

- 171 *Two*—Pen-drawings from the *Midsummer Night's Dream*, and the Pilgrim's Progress, An. 1792
- 172 *Two*—Ditto, 'Cupid and my Campaspe played at Cards for Kisses,' 1788; and a Lady recommending her two Infants to the Guardian Angel

21st May

	12	14	6	
160		5		Colnaghi
161	2	5		d°
162	}	10		St. Louis
163				
164		10		Colnaghi
165		12		Rogers
166		14		Rogers
167	6	10		Rogers
168	2	2		d°
169	1	11	6	St. Louis
170	4	4	"	Rogers
171	1	18	"	Rogers
172	1	12	"	Colnaghi
<hr/>				
	54	17	"	

2nd May

173	2	2	Martin
174		13	Smalley
175	3	3	Moltens
176		14	} Rogers
177	2	4	
178		12	Roberts
179	1	10	Rogers
180	3	4	Entwistle
181	1	10	Moltens
182	7		
183	7	10	} Rogers
184	1	4	
185	1	1	Wiphack
186	1	13	Stanley
187	7	1	
188	1	13	} Rogers
189	1	11	
190	1	18	Wise
191	7	6	Stanley
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194	4	4	1

- 173 *Six*—Of small Sketches, first thoughts, from Homer, Æschylus, &c.
- 174 *Three*—Of Sketches for a projected National Monument, &c.
- 175 *Two*—Design for the Monument of Collins the Poet; and a Monumental Group, with inscription, ‘Comfort the Afflicted;’ pen, shaded with Indian ink
- 176 *Three*—Of Groups from Nature, 1792, one of them washed with Indian ink
- 177 *One*—A young Roman Woman admiring her Infant, pen and Indian ink wash, 1792
- 178 Another design from Nature, of three Women standing in a door-way, two of them with Infants, pen and Indian ink wash
- 179 *Two*—A Monk seated, and a young Female standing in a door-way, 1792; and Clytemnestra visited in her sleep by the Furies
- 180 Paris, with Venus, on Mount Ida; carefully drawn, and shaded with Indian ink
- 181 *Two*—In imitation of the designs on Greek vases, the figures on dark grounds, ‘Admetus, Alceste, Hercules,’ 1789; and Minerva and Juno in their Car, preceded by the Hours
- 182 *Two*—Pen designs, from Æschylus, and Homer, ‘The Seven Chiefs,’ and the Horses of the Sun
- 183 *One*—Juno and Minerva in their Car, preceded by the Hours, a careful design in outline, from the Iliad
- 184 *Two*—From Homer, in the same manner, the Gods on Mount Olympus, &c.

ALEXANDER SCHETKY, CONTINUED.

- 185 *Three*—Views in the Peninsula; Mantegas, Serra de Estrella; Cintra, &c., black chalk
- 186 *Four*—Ditto, Fuentarabia, Bridge of Almeida, &c.; two of them in pen
- 187 *Four*—Ditto, Castle of Larna; Rock of Lisbon, &c.
- 188 *Three*—Ditto, Cascades of Gavarnie; Source of the Zezere, Serra de Estrella; and Cintra
- 189 *Three*—Ditto, Castello Novo, near Alpedrinha, &c.
- 190 *Four*—Ditto, Lourdes on the Gave; Elvas from the side of Badajos, &c.
- 191 *Five*—Ditto, one of them in pen, shaded with bistre: Abrantes; Tower on the Riva Gallegos, near Biescas in Arragon

- 192 *Six*—Ditto, Valley of the Gave, near Argelas, &c.
- 193 *Five*—Ditto, Salinas de Perineas, Sant Estevan, &c.
- 194 *Eight*—Studies of Romantic Scenery
- 195 *Eight*—Ditto, Hastingues on the Gave ; some with pen
- 196 *Seven*—Avo, in the Vale of the Alva, &c.
- 197 *Four*—One large, in colours : Belmonte ; Larans, in the Valley of Arudi, Pyrenees
- 198 *Two*—In colours : Scenes in Spain, Unhaes da Serra, Serra de Estrella
- 199 *Six*—Studies of Plants, Animals, &c., made at Sierra Leone, one of them in coloured chalks
- 200 *Two*—Forest Scenery at Sierra Leone, conveying a lively idea of the rank vegetation of that country
- 201 *One*—Ditto
- 202 *One*—Ditto, in colours

SKETCHES AND DRAWINGS BY SIR THOMAS LAWRENCE,
CONTINUED.

- 203 *One*—A Youth lying on the ground, in an attitude denoting grief,—black and red chalk
- 204 *One*—Studies of Children, black chalk and pen
- 205 *Three*—Figure of a Youth, and studies of Arms, &c., black chalk
- 206 *Four*—Sketch of a Female Figure, and three studies of Arms, black chalk
- 207 *One*—The Portrait of a little Girl, black and red chalk, very carefully executed
- 208 *Six*—Study for the Hamlet, and various of Legs, Arms, &c., black chalk
- 209 *Four*—First thought for the Picture of Satan, and three others, pen and chalk
- 210 *Two*—Careful studies for the Figures of Satan and Beelzebub, black and white chalk, on brown paper
- 211 *Two*—Ditto, for the Beelzebub

2nd May

£	74	4	6	
192	2	6		Mosley
193		15		} Colnaghi
194	1	5		
195	1	1		Smedley
196	1	8		Mosley
197	1	2		Smedley
198	3	3		Mosley
199	1	15		Smedley
200	1	7		Stanley
201	3			} Denham
202	2	5		
203	2	12		} Colnaghi
204	2	2		
205	2	4		} Adams
206	1	13		
207	5	7	6	Hutchinson
208	3	15	..	Colnaghi
209	5	Adams
210	5	8	..	Pearce
211	5	10	..	Stanley
£12	3	..		

210 1000

£ 121	3		
212	2	2	Colmaghi
213	1	.	Watts
214	1	13	Colmaghi
215	1	11	Watts
216	1	13	Colmaghi
217		16	Moltens
218		16	Hieman
219	1	14	
220	5	5	{ Watts
221	1	3	
222		~	Pronith
223	3	6	Watts
224	3	8	Green
225	6	6	Watts
226	3	8	Martin
227			Poffel
228	1	2	Mottin

£162 18 1

DRAWINGS, HIGHLY FINISHED IN BLACK CHALK, OF THE
FINEST STATUES FORMERLY IN THE LOUVRE ;

*Being the originals, by the most eminent French Artists, from which the Plates in the
Musée Napoleon were executed.*

- 212 *Two*—Bassi relievi, one containing three Figures, the other two
- 213 Juno
- 214 *Two*—Sitting Figures, Poseidipos, and Menander
- 215 Basso relievo, a Faun playing with a young Tiger
- 216 Ditto, of Sea Nymphs and Tritons
- 217 Hygeia
- 218 Melpomene, from the celebrated colossal Statue
- 219 Diana with a Stag
- 220 The Apollo Belvidere
- 221 Bacchus

G. JONES.

- 222 *Two*—The Crucifixion, Indian ink and colour ; and a small Sketch, pen and bistre
- 223 *One*—Aspasia presenting herself before Darius, pen and bistre, heightened with white
- 224 *One*—Lucifer, the Morning Star, from Ovid's Tristia, same manner
- 225 *One*—Dives in Purgatory
- 226 *One*—Review of the British Army, under the Duke of Wellington, at Paris ; “ the line saluting, and the Emperor Alexander returning thanks to his Grace,—sketched on the spot ;” indigo and Indian ink, on grey paper, heightened with white
- 227 *One*—The Last Man, indigo and bistre

G. H. HARLOWE.

- 228 Sketch from a Picture of Titian at Naples, black chalk, 1818

- 229 The Sybil Persica, after Michelangiolo, in Crayons, Dec. 5, 1818
- 230 Sketch, in colours, from a Picture of Paul Veronese at Venice, Aug. 1818
- 231 Highly finished study, in colours, after a Picture at Venice ; the Doge receiving the
Fisherman who had found the Ring, in colours
- 232 A Concert, in the same manner, after Bonifacio
- 233 A study in oils, on paper, of a Female Figure flying

W. BLAKE.

- 234 The Five Wise and the Five Foolish Virgins, highly finished in colours
- 235 The Dream of Queen Catherine, from Shakspeare, same manner

W. LOCKE, Esq.

- 236 A wounded Gentleman attended by his Surgeon, (1786) ; pen, washed with colours
- 237 *Two*—A sketch, by memory, after a Picture of Lelio da Novellara ; and another after
Michelangiolo

GAINSBOROUGH, CONTINUED.

- 238 A River Scene, with two Women hauling in a Net ; Indian ink, heightened with
white
- 239 *Two*—A pair, Woody Scenes, black and white chalk, on blue paper
- 240 *One*—A Road Scene, with a Cow and Sheep, same manner, very fine
- 241 *One*—In colours, a Man driving Cattle ; in the back ground a Village Church
- 242 *Two*—In the same manner : in one, a Church in the distance ; the other, a study for
a fore-ground
- 243 *Two*—A Sea-Coast View, an oval, shaded with bistre ; and another of Trees and
Ruins, black chalk and bistre-wash, heightened with white
- 244 A Landscape, with Figures, and Sheep descending a road ; black and white chalk ;
powerful effect
- 245 A bold sketch, black and white chalk, on blue paper ; on the left a broken Bank
and a Foot-path, and on the right a Rivulet

2281. Money

	1	10	10	1
229	1	7		Western
230	1	10		Western
231				} Puffed
232				
233		10		Western
234	8	5		Money
235	4	6		Money
236	3	5		Small bundle
237	7	10		Money
238	2	4		Stones
239	4	12		Stones
240	2	12		Money
241	3	12		Stones
242	4	6		Stones
243	1	1		Money
244	1	13		Money
245	2	2		Money
<hr/>				
	1	13	1	1

21st May

225 6 6

228	1	11	0	Martin,
229	1	2		Green
230	1	1		
231	1	11	6	Norton
232	1	0		
233	1	18		Stewart
234	2	4		Green
235	2	2		Norton
236	5	.	.	Lotnaghi
237	2	10		
238	6	6		Mottens
239	3	10		
240	4	.	.	
241	1	2		Mottley
242	2	8		Lotnaghi
243	2	4		McDonald
244	2	2		Rogers
245	2	0		Mottens
246	4	4		Boone

247 1 6

RICHARD COSWAY, CONTINUED.

- 246 *Three*—In pencil, Alexander presenting Campaspe to Apelles ; Venus and Cupid, &c.
- 247 *Two*—Same manner, Venus and Adonis sleeping, attended by Cupids ; and another
- 248 *Two*—Same manner, Venus with Cupids ; and Venus and Adonis
- 249 *Two*—In pencil and Indian ink, Susannah and the two Elders ; and an Allegory
- 250 *Two*—In pencil, Susannah and the Elders ; and Mars and Venus caressing Cupid
- 251 *Two*—Same manner, Angelica and Medoro ; and Cupid and Psyche
- 252 *Two*—In pencil, Mary Magdalen ; and Caliban and Miranda
- 253 *Two*—Black chalk and Indian ink, Joseph and Potiphar's Wife

J. F. LEWIS, CONTINUED.

- 254 *Two*—Black and white chalk, on grey paper, from nature,—a Lion couching ; and a Lion gnawing a bone
- 255 *One*—Ditto, a Lion and Lioness walking
- 256 *Two*—In colours, the Head of a sleeping Lion ; and the Head of a Tiger
- 257 *One*—Same manner, a Lion couching
- 258 *One*—Ditto, a Lion sleeping, and a Tiger reposing

DRAWINGS BY JOHN BROWN, CONTINUED.

- 259 *Two*—In pencil, of Female Heads, &c. , careful studies, on both sides
- 260 *Two*—The one a careful pencil study, comprising twenty-six heads ; and the other, eight heads : one of them probably intended for Falstaff
- 261 *One*—Containing upwards of sixty Heads from nature, most delicately executed in pencil ; on the reverse, a Female Figure
- 262 *One*—A similar sheet of studies of Heads on both sides
- 263 Another study of Heads, and on the reverse an admirable design of a Murderer, seated at a Table with his plunder, in company with his Mistress
- 264 *One*—A Criminal, at the moment before his Execution, attended by two Friars ; admirable for expression

STOTHARD, CONTINUED.

- 265 *Two*—Drawings in colours, from Spencer, with the prints
 266 *One*—Ditto, larger, containing the Figures of three Knights and five Ladies ; with the print
 267 *One*—Ditto, a Knight vanquishing a Dragon, with the print
 268 *One*—Of several Figures, a Lady in Armour, putting on her Helmet ; with the print
 269 *One*—Ditto, containing the Figures of two Knights and four Ladies ; with the print
 270 *One*—Ditto, Mount Parnassus, with the Muses ; with the print

FRAMED AND GLAZED.

- 271 *Two*—Highly finished chalk Drawings, after the Frescoes by Michelangiolo, in the Sistine Chapel, viz. : the Prophet Daniel ; and the Sybil Erythria
 272 *Two*—Ditto, the Prophet Zaccharias ; and the Sybil Delphica
 273 *Two*—Ditto, the Prophet Joel ; and the Cumæan Sybil
 274 *One*—The Figure of Adam
 275 St. Peter and St. Paul, after Guido, in Crayons ; an early performance of Sir Thomas Lawrence
 276 St. Paul restored to Sight, after Pietro da Cortona, carefully executed in the same manner, by ditto, when young
 277 St. Romoaldo and his Monks, by ditto, in the same manner, after a celebrated picture by Andrea Sacchi
 278 The Aurora of Guido, by Sir Thomas Lawrence, in the same manner, without frame
 279 The Descent from the Cross, after Daniello da Volterra, by ditto, in the same manner
 280 The Transfiguration, after Raffaele, by Sir Thomas Lawrence, also in Crayons, drawn by him in 1782

FINIS.

21st May

262	1	6	
265	1		
266	3	5	
267	2	12	Westmacott
268	5	5	Murson
269	8	4	
270	8	4	
271	3	3	Robinson
272	3	16	Hutchinson
273	3	3	Mosley
274	2	6	Hutchinson
275	2		
276	6	8	
277	8	8	
278	2	16	Kennedy
279	12	1	6
280	24	3	
281	2		

221 " 1.6
 218 " 2.8
 280 " 6.6
 519

